



Faculty of Design

2014

## Kapsula

Morgan-Feir, Caoimhe, Terziyska, Yoli, LeBlanc, Lindsay, Pearl, Zach, McAllister, Nason, Litwin, Maria Flawia, Panfili, Marina and Lorenzo, Dani

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# KADGULA



*June 2014*

## ART THAT MAKES US ANGRY 2/2



**VOLUME 1    THEME 4    JUNE 2014**

# KAPSULA

## Production

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MARINA PANFILI & DANI LORENZO

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SOCIETY6/~YSK

*Vladimir Putin throw pillow*

2014

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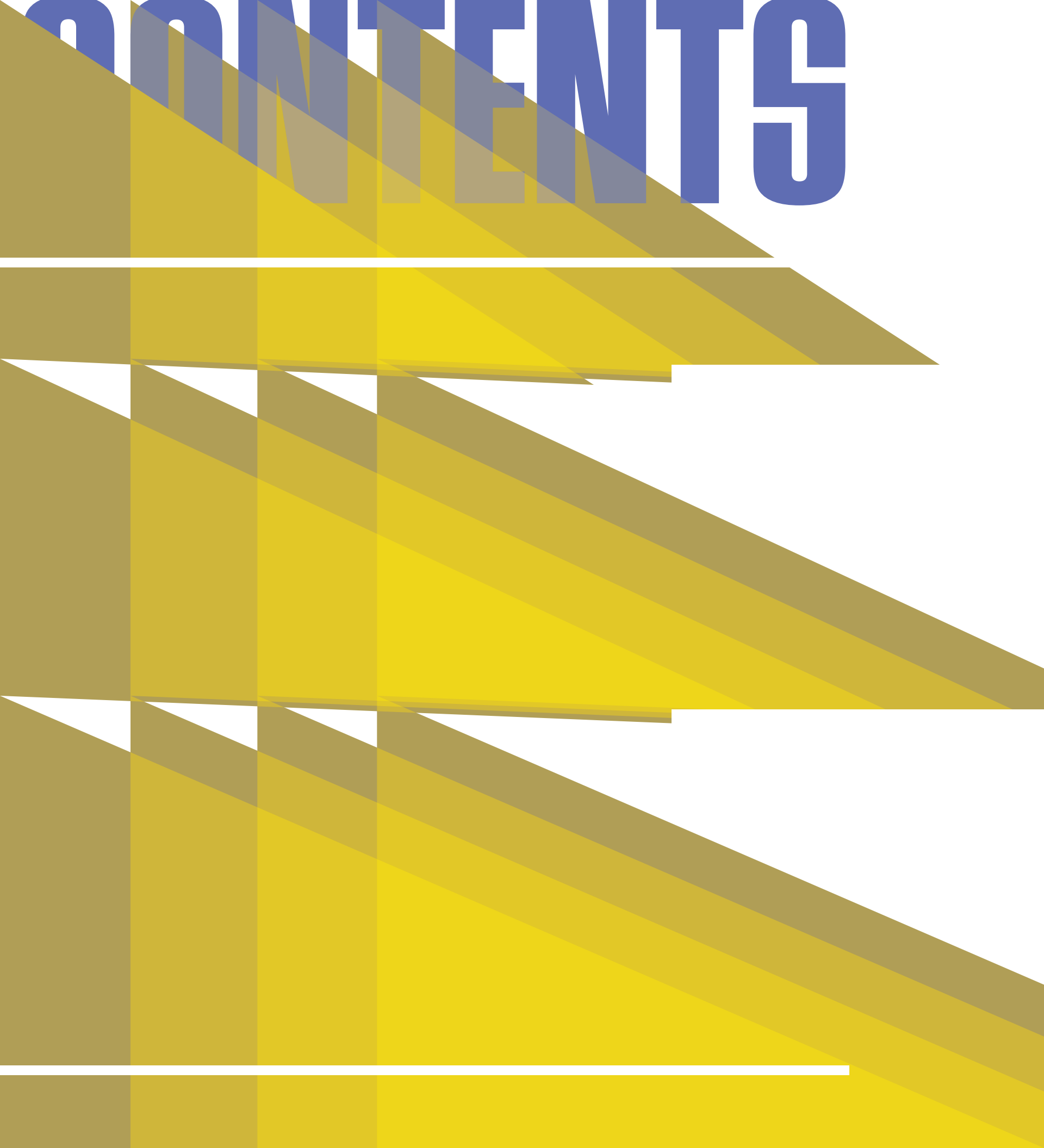


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# COMMITMENTS



# PROLOGUE

## LAY YOUR PITCHFORKS DOWN

In many ways, anger is an easy emotion. It's reactive, and frequently reductive. Combine this with anger's intense allure—the delicious, gossipy aspect of seeing someone else get mad as hell—and it makes for a profitable mix. As the popularity of online news sources and aggregators increases, which are often funded based on the sheer amounts of clicks they receive, it becomes even more important to consider how anger can be used, and, as readers, how our emotions can be manipulated. Consider a recent video posting: “Walk A Mile In This Man's Shoes, And Then Tell Me Why We Can't Raise The Minimum Wage,” a title replete with *Upworthy's* branded approach. Or, for something a little closer to home, look at “A Spat Over ‘Nothing’: A New Marina Abramovic Project Raises Hackles” published by *Art in America* a couple weeks ago. Anger undeniably attracts; and it's useful to have readers primed and readied to feel indignant and outraged.

But, as KAPSULA readers, we will need you to lay your pitchforks down. There's nothing that aims to rile within these pages. In fact, this month's offerings look more generally at anger and how it circulates. Whether on an individual level or dispersed across a network of online commenters, each contributor traces its genesis and transmission.

Royal Nason collages a text in the form of a page of YouTube commentary. Ostensibly addressing a video posted by Jeremy Bailey (“Famous New Media Artist”), the discussion careens away from Bailey as commenters are more focused on insulting one another, expressing their confusion, or interjecting their own pet theories. (Think of the quintessential Q&A

introduction, “This is more of an observation than a question...”) Each commenter assumes a specific identity: the art critic, the engaged discussant, the art world gatekeeper, the “troll” that passes sarcastic remarks, the genuinely confused spectator, the bully, and, finally, our author and the artist himself. Nason has assembled this cast of characters from a variety of sources; some comments come from the original Youtube video, some individuals are quoting their own work in other sources, some are entirely constructed. It's a piece that begins from the anger so often found in online comments sections. But the breakdown, between commenters, between text and response, points more to our inability to discuss anger in these circumstances than anything else. It's about how we often speak into a vacuum while the Internet provides the illusion of a discourse.

Maria Flawia Litwin, by contrast, eschews the immaterial nature of the online realm for the immediately physical. Her text, “In Search of the Why,” takes on a much more exploratory angle. Through a direct, physical re-enactment with specific artworks that have angered her, Litwin aims to understand her reactions (and whether a more empathetic experience could shift her position). The results are tenderly diaristic; documentation of her experience of re-enactment.

This specific question, *why*, continues to plague the final contributors, Dani Lorenzo and Marina Panfili. *Why* do the select artworks elicit such powerful emotional responses from their audience? Lorenzo and Panfili's “Bombs and Bleeding Pussies,” focuses on the topic of backlash against

controversial works—in particular an art exhibition and performance piece by Qué Rica Está Ésta (QREE) that took place at Islas Malvinas Cultural Center in 2013. While the piece was apparently unpopular to members of its audience due its explicit, even pornographic nature, Lorenzo and Panfili's text highlights how controversy and anger, more often than not, travels in waves of hearsay and rumour. They canvas friends and colleagues in an effort to collect information, and routinely come up short. More often than not, their interviewees have heard of the performance, and the somewhat elusive controversy surrounding it, but almost none actually attended the event. The text digs into the afterlife of emotion, and finds little to grapple with.

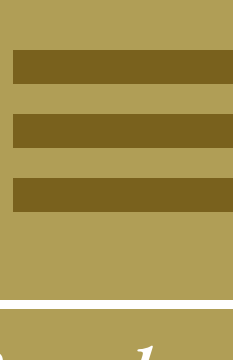
Above all, this month's contributors get caught up in form. They suggest that questions of anger (why we get angry, how we can best react, etc.) often get lost in the asking. So perhaps there is a take away, here: hone that affect; your rage is best when it's put to good use.

Finally, if any of this month's content manages to piss you off, rest assured: we're not paid by the clicks.

*The KAPSULA Team*  
(Caoimhe, Yoli, Lindsay & Zach)

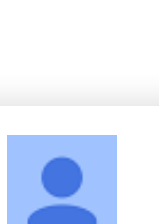
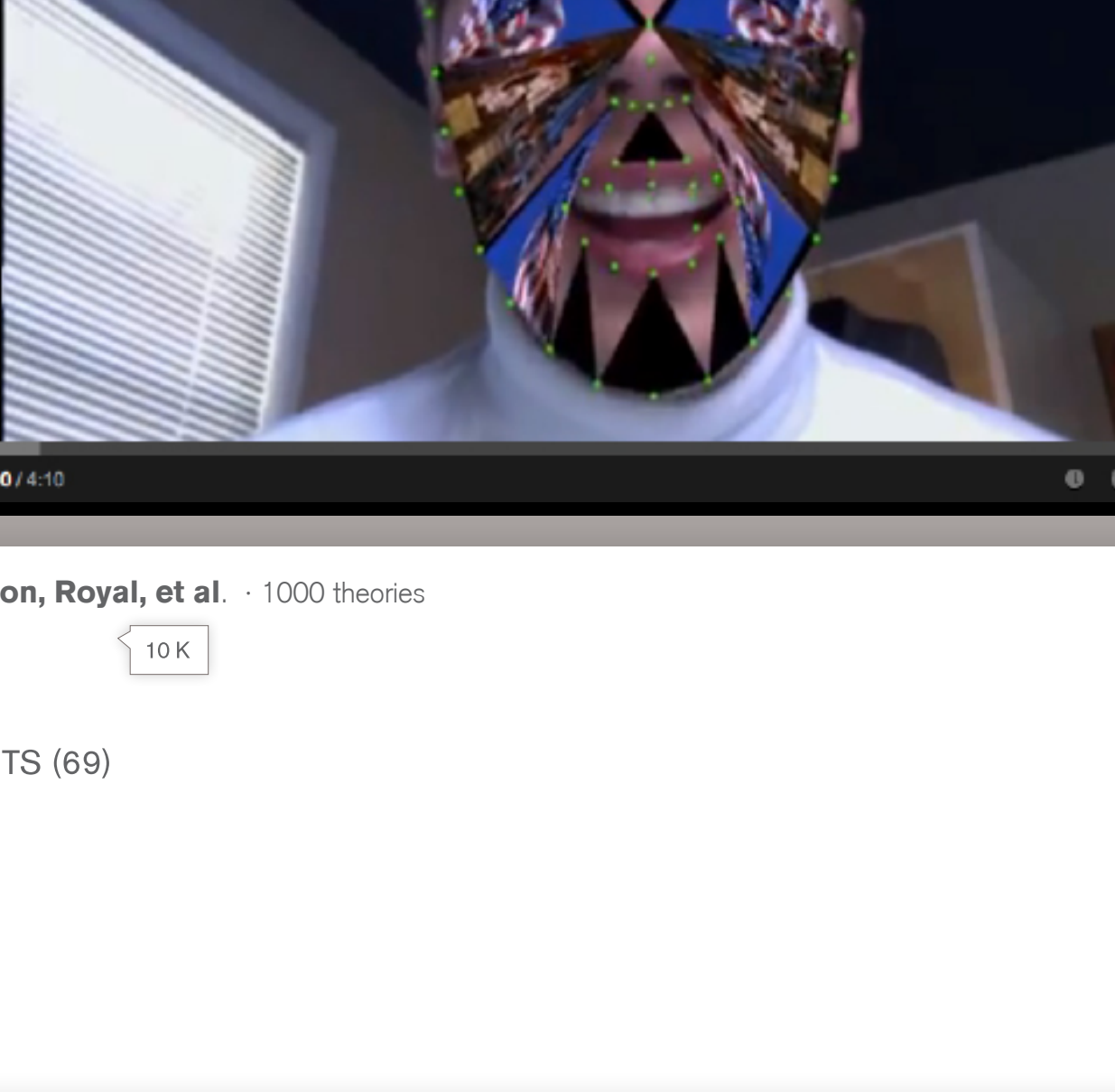
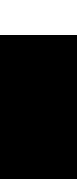






# THE FUTURE OF TELEVISION

Nason, Royal, et al.



Nason, Royal, et al. · 1000 theories

10 K

ALL COMMENTS (69)



**Famous New Media Artist**

Hi, hi! I, of course, I'm Famous New Media Artist Jeremy Bailey! Very excited to be here today, uh, to present, um, on The Future Of Television. To talk to you about the Future of Television, the topic of the day.



**Mickie M**

Hlllll um I'm of course I'm um New Media Artist Jeremy Bailey (???)



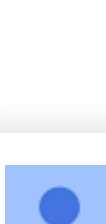
**LucaVanDerWoodson**

man, i wish u would be a little animal and u would be eaten by an angry nuclear deformed gorilla prostitute, no but really.. i thinks its really nice this videol fuck you



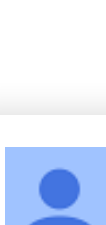
**locdogg18750**

His lips look like two earthworms.



**Lanter**

Jesus fuck, is this some sort of elaborate joke or what?



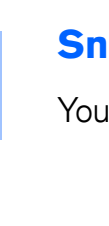
**Mickie M**

watching television, the dead medium, should be about watching, showing and demonstration the recycled and obvious; y'know, like, all antithetical to the television 'n' stuff!



**radist cat**

is this guy for real? is he actually trying to ge legitimate work with this type of stuff? what is all the rambling in his videos? is he trying to make same kinda joke that is going way over my head, or is it less clever than that. is he just trying t act weird for views? isthis really who he is? is he married? He isn't really famous... is he? Is he only famous cause we're watching him? WTF IS GOING ON HERE.



**Royal Nason**

Actually, Jeremy Bailey is engaging in a kind of institutional critique, a satire of, among other things, artists who command technology as a mystical platform for art production. Bailey exaggerates, and in some instances inverts, the qualities of these (predominantly) hyper-masculine artists in order to diffuse their dominance.



**Jknessmic**

I'M FUCKING CONFUSED



**Wei Chien**

This is the most under appreciated channel on YouTube!



**JaRodBoT**

Hahah, this performance is so spot on. Really well done, Jeremy. I really like the self-awareness of your practice. Can't wait to see more videos!



**Roger Levy**

thank you for making fun of tech it really deserves it



**marcor92**

So many negative comments... and you're popular? Your art sucks! Stop taking funding from the people who need it most!



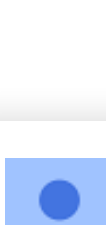
**CaptainPerverto**

I'm going to rape your mouth.



**Snakezzz**

You're still a part of the problem. Stop making art altogether if you want something to change.



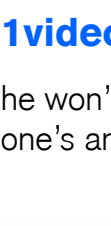
**artsmarts**

Isn't Jeremy still one archetype of an artist trying to diffuse another archetype of an artist?? At that, his critique is still within the art world, so how can he possibly hope to change anything... ?



**Andrea Fraser**

"No one can be slain in effigy or in absentia," Freud wrote in one of his papers on transference, meaning: one can only transform relationships in their enactment.



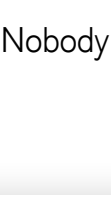
**chrixtie**

agreed — pathologizing a situation does not change it. enact the situation differently.



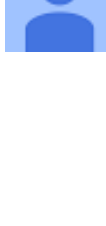
**r4tr4c3**

an over-embellished artist who, contrary to his intentions, has made it even harder for underprivileged artists to build their practice, that's jeremy bailey for you.



**roNNN**

But Jeremy has decided to devote his practice to helping those beneath him.



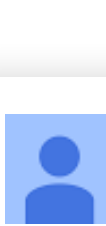
**Katie**

Privileged.



**blaqphil**

Your contrived exhaustion is hot. And I kind of like the length of the vid, too...although if it were just a little longer and more awkward, you could probably get a grant for doing shit like this.



**myeahok**

there's something old about this one Jer. Maybe you are just kidding, maybe. Also u have a rural pumpkin mom look to you today.



**Jeremy Bailey**

It's my life's mission to empower others to do their thing by destroying myself.



**Tania Bruguera**

Artists should self-sabotage within the expectations we have created with our work.



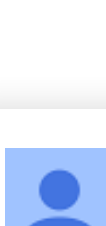
**101\_realtime**

a true art world martyr



**kelptical**

Don't kill yourself Jeremy! We love you!



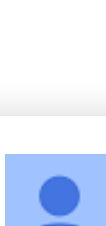
**1videohag**

he won't actually kill himself, idiot. it's a metaphorical death using these stupid videos as fuel for hate. every-one's anger is part of the work, it's what's destroying the archetype.



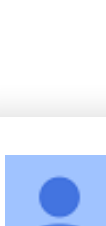
**TaraTRolling**

ya, all you angry people ur just feeding into his popularity



**TheArtoFail**

Nobody here is getting it! It's suppose to be ridiculous like this! OMG some people are so clueless.



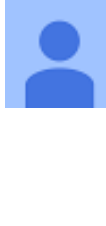
**phake23**

no, "you're" not getting it! you art snobs are just as bad as this wacko. telling us we aren't "getting it"... yes it's a satire to make fun of an archetype. but you're supporting this shit in another way by complimenting it. I mean, art snobs love that people hate it. completes the "internal logic" of the work.



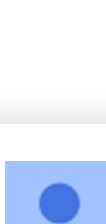
**Royal Nason**

But whereas Jeremy Bailey ambitions to destroy the archetype he so vehemently mocks, any position of knowing that issues a reaction of appreciation is unproductive. In fact, the work functions best using YouTube as a distribution channel specifically for the reason that any attempt to critique the archetype within its natal (or adoptive) institution will be counter-productive (to th extent that knowing art audiences understand the humour). The destruction of the hyper-masculine, technically inclined artist must be executed by the audience. And at that, an unknowing audience..



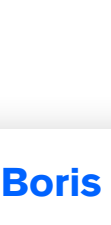
**ItIsWhatItIs**

The work succeeds because the audience registers it as a failure, which Jeremy ensures by performing outside of traditional art exhibition contexts, away from complacent patrons and snobby curators.



**KopperKat**

WTF I don't even?



**Brad Troemel**

This is the accidental audience's most common response... It's reserved for the rare example of things that fall outside any known trajectory, despite all the visual training and pattern finding internet viewers have learned to perform...



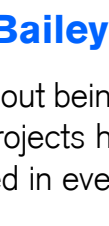
**xXtheGmangoXx**

Is this art???!?!?



**RogerRobber**

Yes. It's only cause you're seeing it on YouTube that it doesn't seem like real art. Probably most people here came to this video by accident. And now they're angry at something they don't fully understand.



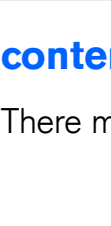
**Brad Troemel**

Art's relationship with the new accidental audience and new quasi-exhibition spaces online is rife with awkwardness, mistaken presumptions, and anger..



**Royal Nason**

Famous New Media Artist Jeremy Bailey is a successful effort in as much as it manages to elicit angry, negative criticisms from its audiences. Ironically, this effort is only stymied by art critics, art historians, art curators, and other art admirers who see the latent institutional critique mobilized by the persona. The knowing audience responds to the work in a way that validates their knowledge, allowing them to attain a privileged position of appreciation, which art production so willingly ascribes to its scholars. However, this reaction is detrimental to the artist's agenda. Either way, it is selfish art, entirely involved in its own existential condition.



**IAESnob**

Wtf? just say it simply: it's good that the audience thinks the work is bad. Audiences who admire the work damage it, but do so to justify their knowledge.



**grahamcrackr**

But I still wouldn't think of this as art by seeing it on YouTube.



**Jeremy Bailey**

When I made that work, putting videos online was a new idea, in fact digital video was a new idea! There was some anxiety... that the work would be different if it was viewed on a small screen, or a computer screen, or in a living room, instead of a gallery. From this point forward I decided that all of my work would be made with the assumption that it would be seen in a way that compromised itself.



**whadda 1 Fred**

after reading these comments I can't even decide how to react. should I like this or not? i like what he's trying to do as an artist, but i hate his character. and i hate the art even more — right, there's the REAL problem!



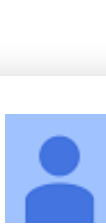
**beerfiend**

There's conflict in hating it, there's conflict in liking it—we are undoubtedly caught in a double-bind.



**beiber**

this is a kind of art world simulation. jeremy's created a virtual character as a receptacle for audience anger and hate, unlike most negative reactions, this is productive. anything negative said will encourage more videos which in turn encourage more hate.



**The Grass of Life**

Ok, but what if this feeds back into a privileged system? Like, you're part of a class of knowledge that can appreciate the satire. And that doesn't change that the reference itself is necessary to the artwork..



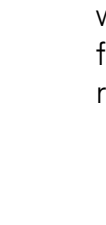
**SkillAgency**

Why make fun of artists? Shouldn't he challenge the galleries and curators?



**Boris Gruoyo**

The contemporary artist is clearly an institutional figure as well. And contemporary artists are mostly ready to accept the fact that their critique of art institutions is a critique from within. Today, the artist could be defined as simple as a professional fulfilling a certain role in the general framework of the art world.



**Daniel Smithson**

This guy is not a real artist. My boy's 7 and he could make crap like this.



**Boris Gruoyo**

Avant-garde art today remains unpopular by default, even when exhibited in major museums. Paradoxically, it is generally seen as a non-democratic, elitist art not because it is perceived as a strong art, but because it is perceived as a weak art.



**Selfish**

No wonder everyone hates Jeremy, they don't get that his intention is to make fun of new media art practices.



**Marco**

and he's been doing it since 2006 or something. check out his older videos. he did a hilarious selfie video. he holds the camera out in front of him for as long as he can as a test of male endurance. LOL!



**The Makers Nation**

How has Famous New Media Artist Jeremy Bailey evolved over time?



**Jeremy Bailey**

He started out being a lot less confident than he is now, his ego has grown a lot but I think his empathy has as well. His projects have gotten crazier, his wardrobe is more and more ridiculous. He just keeps getting more exaggerated in every way – I see him living on the moon someday or designing his own electric car.



**Rrrrrrolling**

ok ok ok, when is he actually going to destroy himself? i bet his final video is a snuff film. lol



**nitrogiraffe**

His practice can only resolve in death via technological exhaustion. Then he'll die.



**coroganics**

Of course, he has to constantly out-do himself. Like, that's a fundamental component of his persona.



**contentious\_1**

There must be a symbolic death, putting an end to the archetype he mocks.



**jessie21**

YOLO! Forget about the end and live in the now!



**Jean Baudrillard**

But the end is also the finality or purpose of something, that which gives it meaning.



**Mel Gray**

Jeremy's never going to die, not if we keep giving him so much thoughtless praise and considerate anger



**Royal Nason**

Right. The anger produced by unknowing audiences as a reaction to Bailey's artwork provides the impetus for further production. Thus, an urboric situation is created, preventing the simulated archetype from reaching its assumed resolution, namely, its destruction. If anything, this archetype has surpassed death, entering a realm beyond destruction, in which both to decay and praise the work ensures its continual production — Bailey may very well be invincible. However: were his practice to receive no further inputs would it resolve in destruction? We must try this third option. Beyond a doubt, Bailey must be ignored.



**Jean Baudrillard**

My hypothesis is that we have already passed the point of irreversibility; that we are already in an exponential, unlimited form in which everything develops in the void, to infinity, without any possibility of reapprehending it in a human dimension; in which we are losing the memory of the past, the projection of the future and the possibility of integrating that future into a present action.



**Jean Baudrillard**

We might be said to already be in an abstract, disembodied state where things continue by mere inertia and become simulacra of themselves, without our being able to put an end to them. They are now merely an artificial synthesis, a prosthesis.



**Justin Seley**

oh my glob, so now we can't destroy him because he's a simulation? this is all jeremy's fault. like, he's made something even he can't destroy. D:



**nebulous**

Having eclipsed the "point of irreversibility," Jeremy proceeds into the virtual, a place resistive to all conventions of criticism. Failure has become Jeremy's measure of success.



**1988**

You'll exhaust yourself eventually. Whereas you have to continuously out-do yourself, constantly and endlessly performing better than your previous self. Hence the crux of your practice, which is also that which you mock: technical showmanship.



**terminus**

There is nothing more excessive than death, the one performance that cannot be exceeded. Let Famous New Media Artist Jeremy Bailey take his own life as the final, ultimate act of egocentrism.



**Ross Wagner**

Nope still don't understand

more about

**Royal Nason**

white, male, twenty-one, blonde hair, brown eyes, five-feet eleven-inches, one-hundred and twenty-nine pounds, right-handed, gay, canadian, omnivore, virgo, intj









# *Art that Makes Me Angry: In Search for the Why*

MS: HHHWIAUTWIN

I decided to investigate why certain artworks make me angry through the strategy of re-enactment.

The quest was to analyze the shifts (if any) in my feelings toward the works after the experiment.

The choice of artworks was arbitrary.

The re-enactments relied on putting myself in similar physical positions to experience the imagined personal risks taken by the artists in question.

By these means I hoped to experience emotional and artistic empathy.

The following is a diary of what happened.



Maria Flawia Litwin, *MARINKA*, 2014

## Marina Abramović

---

1975

My feelings of anger disappeared after the exercise.

I began to be drawn into the light, focus and composition of the video image.

Its form is its weapon.

This visual distraction gave way to an empty feeling that what I the words I am mouthing in the video are the message.

I preferred being angry.

In the feeling of anger the work still existed, had a presence.

Now, I am sad.

A decorative magenta graphic element consisting of several overlapping, angled rectangular shapes in various shades of magenta, located in the bottom right corner of the page.



Flawia Litwin, *AFTER EMIN*, 2014

## Tracey Emin

2000

Re-enacting the image made me question the embedded signifiers.

Money, youth, success, sex, all dressed in a subtle hint of abuse.

The work still angers me.

Is self-mythologizing an exposé or promotion of the author as corpus narrative?

In the process of re-enactment, I felt my subject body become instrumental in perpetuating tropes.

It made me question the collapsing of artistic, personal struggles with art history and biography.

I felt that I embodied the consumable subject/author under the thin disguise of output.

Is Tracey Emin the nineties' symbolic Frida Kahlo?

Maria Flawia Litwin, *UNTITLED* 2014



## Bruce Nauman

1967

The work still angers me.

The word play's silliness is inconsequential.

Yet, Door, 11 rue Larrey is my favourite kind of word play.

The fun of the act is overshadowed by the wastefulness of it all.

Disregard for food, labour of cleaning.

I am reminded of the cult of individualism that repels me so.

Il n'y a pas de solution parce qu'il n'y a pas de problème.



Maria Flawia Litwin  
*COURAGE*  
2014

## Orlan

1990

This work stopped making me angry.

Bringing a sharp object to my face brought fear and respect.

Orlan's courage and commitment to her work became evident as I lacked the courage to leave even the slightest mark on my face.

The act felt like madness (not neurosis)—a madness that repulses, the kind of madness that results from the perfect logical extension of a deep conviction.

Dedication, compulsion, revulsion.

### *Maria Flawia Litwin*

is a visual artist who grew up between Australia and Poland—figuratively straddling the Iron Curtain. Encounters with communist and consumer ideologies have made Litwin sensitive to the fluid and shifty nature of belief systems and their physical manifestations. Marxism, feminism and humour have greatly impacted her non-medium specific art production. Litwin's work takes the form of textiles, data collecting, performance, video, acting, fiction writing and photography. She has completed her undergraduate degree at Ontario College of Art and Design and a Master's degree at York University in Toronto.



# *Bombs and bleeding pussies*

*(bombas y conchas sangrantes)*

## MARINA PANFILI

was born in Argentina in 1985, and is currently an Art History professor. She graduated from the School of Arts at the La Plata National University. She is currently teaching, doing research work and studying for her Doctor of Arts degree in this institution. She has presented her writing at many art conferences and meetings.

## DANI

It would be great if we could talk about what's going on here in La Plata

## MARINI

Yeah! What if we work on something regarding *Qué Rica Está Ésta's* exhibition at Islas Malvinas Cultural Center last year?

<http://quericaestaesta.tumblr.com>

I didn't get to see it, but a lot of people were talking about it being banned, right?

## DANI

I didn't see either; apparently it was closed the next day due to remodeling

I believe that later on members of QREE and some other people went to the Cultural Center to talk to the authorities in charge about it closing

## MARINI

Hey, the call for submissions says "art that makes us angry" What makes us angry about QREE's exhibition? Who was angry about it?

## DANI

I think you are asking interesting questions, I don't know the answer to any of them though we should ask some people and find out who was angry

## MARINI

Yeah but the people we can ask about it

## DANI LORENZO

was born in Argentina in 1984, and graduated from the School of Arts at La Plata National University. He currently teaches Combined Arts and Transdisciplinary Proceedings there. He has participated in collective art experiences, collective and individual exhibitions since 2006. He is part of a curator-collective known as "Síntoma" and a former agent in the Artistic Investigation Center.

## DANI

Hi Cass! How are you doing?

There is a call for submissions in Canada and I am writing a paper with Marini on the topic "Contemporary culture Wars —political backlash against controversial Works."

We were interested in talking about QREE's art exhibition and performance at Islas Malvinas Cultural Center. Several months have passed since the ban of the exhibition and we wanted you to tell us, briefly, what you experienced in there.

## CASS

Great Dani, the only thing I'm going to ask you to do is to copy this message and paste it on the QREE fanpage, is that ok?

Thanks for considering us!

## DANI

Cool, great

23rd February, 2014

## DANI

Hi guys! How are you? There is a call for submissions in Canada and we are writing a paper with Marini on the topic, "Contemporary culture Wars—political backlash against controversial Works." We were interested in talking about the art exhibition and performance "*Qué Rica Está Ésta*"



24th February, 2014

## DANI

I wanted to ask you a question

## KEL

tell me

## DANI

Did you go to QREE exhibition at Islas Malvinas Cultural Center?

## KEL

yes. I went to the exhibition and the follow-up negotiation with the girls! why do you ask?

## DANI

Because we want to write a paper with Marini about what happened and we wanted to ask you to tell us, briefly, what was the exhibition like.

## KEL

great! I did a project for University about this art collective



don't get angry at these things. do you know what happened in the exhibition?  
the only thing I remember people telling me is something about a performance with a girl with pudding on her body and people eating the pudding

DANI

They told me there were cakes and oozing objects, very much their style  
but I don't know much else we could ask about it

MARINI  
yeah!

(QREE) at Islas Malvinas Cultural Center. Several months have passed since the exhibition was banned and we wanted you to tell us, briefly, what you experienced in there.

QREE

Hi Dani! We can send you some material if you are interested. Thank you for considering us. I hope you are doing well. XOXO

DANI

Hi guys! That would be great

QREE

Can we have your e-mail?

DANI

Sure, it's dani@gmail.com

DANI

Guys, it would be great if you could send us photos of the exhibition. XOXO

DANI

I found some pictures in your tumblr account. I'll be waiting for more material!



DANI

What was the artwork like to begin with?

KEL

Do you want me to tell you via chat?

DANI

Yes, briefly

KEL

ok. the work of art in itself was much more than what you could see on facebook  
some pictures hanging on the wall...  
mannequins, some cakes and ice-creams with stick pins on them...

DANI

I think you told me that they ate pudding

KEL

Yes, the pudding was part of the performance they did in the opening event!!!

DANI

What was that like?

KEL

well, that was the most shocking part...  
kind of...hold on

DANI

sure

KEL

I'll copy and paste part of what Oli wrote about the performance, there you go

KEL

We walk around the room under the watchful gaze of a surveillance camera (unless you look up, you wouldn't realize it's there) which is there to record, or better, to watch over what is happening... and what is going to happen. People keep coming and crowd together to look at the artwork. Suddenly, and without any notice, a young couple enters the room: she's wearing a dressing gown, fishnet hose, high heel shoes, she lets her long hair down; her partner is wearing a suit, he's carrying

MARINI

During the 80's Annie Sprinkle started working on her radical project to re-signify porn. "The answer to bad porn isn't no porn. It's to make better porn," she said. We think that her public figure manages to account for a possible pornographic transformation, and that is why we are going to focus on her production and its implications

DANI

where did you get that?

MARINI

this is the link, there you go <http://www.lafuga.cl/la-pornografia-como-tecnologia-de-genero/273>

Annie Sprinkle does not give up on the didactic drive of porn. On the contrary, she makes use of it and takes it in a new direction. By giving it a new meaning, she orients her work towards pleasure seeking and self-awareness, and a positive sexual life. At the same time, maybe due to the same strategy, she starts to move away from pornographic stereotypes and conventions, and looks into the borders, revealing the limits.

It was Annie Sprinkle who, in 1990, popularized the concept of post-porn by calling her performance "Post-Porn Modernist."

Nowadays post-pornography is everywhere amongst feminist and queer activists. Productions are homemade, self-managed, with strange and diverse affiliations, misunderstanding and distorting the canon.

MARINI

These discourses of resistance remain marginal. The only official places where they may be included are museums or the university. At universities, gender studies offer a place more related to theory rather than practice or experimentation.



24th February, 2014

MARINI

well, I was going to ask you a question

KRIS

tell me

MARINI

because we're trying to start a paper with Dani to submit for an online art writing publication. a short article or something like that about QREE

KRIS

oh, that's really cool

MARINI

were you at the exhibition?

KRIS

mmm, no

MARINI

oh. do you know if somebody else went?

KRIS

maybe Joey

MARINI

Could be. and who told you about the performance with the pudding?

KRIS

the pudding?? I don't know what you are talking about. mmm pudding yummy

MARINI

they ate pudding from a girl's body

KRIS

no, I didn't go

a suitcase and his hair is gelled. They bring the audience together and start the performance in the middle of the room. He takes a handkerchief out of his suitcase. He uses it to blindfold his partner. Then, he invites her to kneel in front of him. At this point, the audience is wondering: How far are they willing to go? An invitation to oral sex would seem obvious. He decides to lay her down on the floor. He starts opening her dressing gown revealing her belly, chest and legs. He moves away, he looks for something inside a sack, takes out three puddings, the type that you can get in any grocery store. He starts opening the cup puddings and removes the puddings from their moulds one by one, onto his partner's chest and belly, licking his fingers not to waste any pudding. He takes a packet of plastic spoons out of his suitcase, which resembles those used by doctors. He delivers some of them among the audience, drops some on the floor and invites whoever wants to help themselves to the pudding feast that drips from his partner's body. Some members of the audience hurry to grab a bite—maybe they're afraid that there won't be enough for them or think it's their obligation to take part in the performance; the most daring members approach their favourite body part with their spoons. I hesitate, I wasn't given a spoon. What if I pick up one from the floor and eat some of the pudding? He encourages us to grab a bite, there's still pudding left. I'm not going to reject his invitation again, so I get closer and I think, 'Let's try!' 'This is so tasty!' (a translation of 'Qué Rica Está Ésta'). It was just pudding, but the experience of the banquet turned it into something more. We will all be part of what happens here from now on.

KEL

after that...a hysterical and pleasant chase



MARINI

Take a look at the call for submissions. This one may be a possible topic to work on it says something like "Contemporary culture wars—political backlash against controversial works"

could be something interesting to work on what makes a controversial work today? and in which places? QREE could easily show her work at independent cultural centers this is Islas Malvinas Cultural Center, it's a municipal place

DANI

right. I think they also had problems at a state museum in Avellaneda, we should check on that

MARINI

sure, that too. municipal institutions or belonging to the state in general. mmm. there is something to do with morals at stake here

DANI

yeah yeah, there's the question again: why were they banned? was it because of the audience?

MARINI

mmm. I don't know we need to check what kind of ban it was in the case of Islas Malvinas, it wasn't really official. I mean, they closed the place down for I don't know for how long. forever? the point is that they said it was because they needed to remodel the building. they didn't say it was because of the content of the exhibition. thinking it was censorship seems kind of far-fetched. I mean, I'm not trying to defend the authorities in charge of the cultural center, of course

DANI

of course. it's complicated to figure out what happened when you weren't there. the event was organized on facebook where you could see the people who had attended

MARINI

then you weren't the one who told me about it? Who could that have been? well, I'll keep on with my research

KRIS

yeah, ask Matti

MARINI

I'll do that!

my memory is failing me. thanks anyway!!!

24th February, 2014

MARINI

hi Matti!

I have a question for you: we're writing a paper with Dani about QREE to submit for an online art publisher. Were you at the exhibition they made at Islas Malvinas Cultural Center? or maybe you know someone that might have been there

MATTI

hey! How is it going? I wasn't there and I don't know of anyone who was... I'll see if I can think of someone and I'll let you know XX

MARINI

oh! Well, thanks anyway! I have this feeling that somebody told me about a performance with pudding but I don't know who that person was XOXO Matti!

24th February, 2014

MARINI

hey Joey.

I have a question for you. I'm writing a paper with Dani about QREE to submit for an online art publication. Were you at the exhibition they made at Islas Malvinas Cultural Center? or maybe you know someone that might have been there. maybe Fran?

JOEY

I wasn't there!! I would have liked to go!!!!!!

begins and ends up with him standing against a wall and her sticking a butt plug up his ass...

it's not very explicit, it could easily pass for a show... but when the act finishes, he removes the butt plug from his ass in front of everyone...

he was in his underwear... he didn't show his private parts... but he clearly had had the butt plug stuck up his ass...

after that, we were invited to go to the yard. A fight broke out over a heart (balloon) filled with something pink. When the heart popped, something resembling cum splashed all over the place.

it's snot made by Mr Snot... a friend of the art collective... and then, they went their separate ways and that was it.

and the next day, the room where the exhibition and performance took place was closed

DANI

and the people from the Cultural Center said that they were closing it because they needed to remodel or something like that, right?

KEL

yeah yeah

DANI

but then the exhibit was not re-opened

KEL

I can send you the project I did for University... you might find something interesting there for your paper... it is about the performance.

open  
download  
final finp.docx

DANI

Great!

Everything you are telling us is very useful

KEL

you can ask Lou for a recording of an argu-

the exhibition is no longer available. it seems facebook deactivated it

MARINI

that is censorship for sure. or at least it is more obvious



MARINI

<http://muestraposporno.wordpress.com>

garpa! garpa! festival, was it in La Plata? The first post-pornographic art show in La Plata. INCAA cinema, Pasaje Dardo Rocha Cultural Center, 50th Street in 2012 well, I think we are beating around the bush

DANI

post-porn is a very complex world I believe that provocation is a fundamental part of this genre, I mean, provocation for a great part of society

I don't know

it's strange, it seems as if there are "worlds" inside post-porn's "world," everything is natural

but how do you get out?

MARINI

out of the post-porn "world"?

DANI

how does it enter into dialogue with the rest of the world without provocation?

I don't know

MARINI

mmm. I don't know if provocation is what they're looking for

I think they are looking for visibility

24th February, 2014

MARINI

Fran! How is Brazil? I have a question for you. I have already asked Joey. Let's see if one of you can help me

I'm writing a paper with Dani about QREE to submit for an online art publisher. Were you at their exhibition at the Islas Malvinas Cultural Center?

FRAN

nooooo; unfortunately, I didn't go

MARINI

oh! Well, thanks anyway!!!

25th February, 2014

MARINI

Sal!!! I have a question!!! You might be able to help me!!!

I'm writing a paper with Dani about QREE to submit for an online art publication. Were you at their exhibition at Islas Malvinas Cultural Center?

SAL

Hello! The truth is that I didn't see them at that Cultural Center but I did see them once at C'est la vie Cultural Center...

MARINI

oh ok ok! I'm about to go, but if you have a couple of seconds, would you mind telling me what they did at C'est la vie?

Because I don't know

SAL

ok!!! They had a lot of pink yogurt haha but they didn't swallow it

MARINI

Oh hahaha Anything else? Or that was it?

SAL

nooo, actually, they pretended they were taking part in some kind of picnic with pink stuff, pink cakes, yogurt, candy too there were several boys and girls taking part

ment they had with the man in charge of the Cultural Center  
hahaha it's still in his iPod. the man is quite interesting and revolting at the same time!

DANI

oooh, great!

I'm going to ask him for the recording thank you, thank you so much!

1st March, 2014

MARINI

hello Ashley! How are you? I have a question for you, you might be able to help me: I'm writing a paper on QREE for an online art publisher and I'm trying to locate people who were at the opening at Islas Malvinas Cultural Center. Did you happen to be there? Would you mind telling me a little bit about it?

or maybe you know someone who was there and you can contact them for me... well, thank you very much!

xoxo

ASHLEY

hello Marini!!! I'm doing well, and you? Sorry it took me so long to get back to you, I don't have Internet access at home because I've just moved in... unfortunately, I've never seen QREE's work! I've always wanted to, I've checked out their blog but that's it... too bad I can't help. have you asked Ronni?

MARINI

oh! Right! I'll do that!

Thanks anyway! hope you are well!

ASHLEY

you're welcome

6th March, 2014

DANI

Hello Ronni

How are you?



DANI

no no, I don't think they are looking for provocation. it's interesting that when we interviewed people, and they told us they hadn't been there, they didn't ask us what the exhibition was about. It seems like everyone knew that it had been banned

MARINI

oh oh.

I had misunderstood you  
provoke, yeah, they are going to provoke  
maybe that way they'll break structures

DANI

so it's easier to find this kind of experimental artwork in underground circles

MARINI

right. first it's underground. and they will face a lot of difficulties to become part of the mainstream

DANI

I think that if you are part of that world, you would make a post-porn video the same way you would make a video about riding a bike—motivations for producers remain the same

MARINI

I don't get the part about motivations

DANI

I'm referring to the provocation topic. Provocation is not something that plays a part for producers when making a piece of work. I was saying that the motivation is the same, they're images: cocks, asses, bicycles, elephants, steaks, anything.

MARINI

hahahahaha

DANI

when it comes to production, it's the same

MARINI

yeah yeah. but often there is a political intention looking for transformation  
breaking prejudice

and they started to take cards from the table where the stuff for the picnic was and then they read the cards. I don't remember what the cards said...

they also licked lollipops and they would treat the audience, one lick at a time  
The performance was part of "Yo Convivo" (an event organized on World Aids Day), if I'm not mistaken

They started to get undressed too, they touched each other, it was kind of orgiastic  
I don't remember it well because it was two years ago.



I wanted to ask you a question

Did you go to the opening of QREE exhibition at Islas Malvinas Cultural Center?

RONNI

helloooo

yeah

DANI

I'm working on a paper with Marini, my partner

RONNI

aha

DANI

And we wanted to ask you: how did you feel after the exhibition? Could you tell me briefly what was your experience there?

Do you remember?

RONNI

Yeah, I remember. I was actually talking about it yesterday because I went to see the Mujeres Diversas (Diverse Women) exhibition

DANI

Yeah, I wanted to go but I was giving classes at that time. Did you make any connections between both exhibitions?

RONNI

A lot

Could you hold on for a sec? I'm cooking

DANI

Sure, go ahead. I was wondering, do you think it was a didactic exhibition?

RONNI

My Internet connection is not working properly; I'll copy and paste what I've just typed:

QREE deals with irony in an explicit way in their visual production, which is very different from what they do in their performances... I believe that if they hadn't done that performance, they wouldn't have been banned... this is my personal opinion

I felt that they were being too radical for a normative space. After hearing them talk in

DANI

yeah yeah something to do with ethics too

MARINI

or common sense

DANI

a didactic element

MARINI

I don't think 'didactic' would be a post-pornographers' favourite word

DANI

it's true, the quote doesn't say that, but there's something else in that transformation, I don't know if didactic is the word

MARINI

it says that porn is didactic

maybe because it represents the stereotype the heteronormative and shows it as something given, natural

but then again, there is always someone's point of view behind every movie, every work of art, every film, every work of art has a didactic dimension...I'm just saying

DANI

yeah, everything has a didactic dimension, it's true

MARINI

well, now we have definitely lost track

haha

how do we get back to where we were?

I don't think that QREE's exhibition was intended to be didactic. they are doing what they enjoy and they want to show it

DANI

that's the political dimension.

Like you said at the beginning of our talk:

what makes you angry?

Who gets angry at what?

Joss also saw it with me that day!

I hope that helped!

XOXO

27th February, 2014

MARINI

hello Joss

I was talking to Sal because I'm writing a paper on QREE for an online art publication and I'm trying to locate people who were at the opening at Islas Malvinas Cultural Center. I was told you went to the performance they did at C'est la vie, but not to the one at Malvinas, is that so? If you happened to be there, would you mind telling me, in a few words, what it was like

Thanks in advance!

JOSS

Hi Marini!

I missed the one in Malvinas...

I couldn't go...

MARINI

oh

that's too bad

JOSS

do you know Cass?

MARINI

Yes yes

we wrote a message to Cass.

I say "we" because we are two people working on the paper

JOSS

cool

Sorry I wasn't of much help

our discussion sessions and working with one of the members in a research project for a while, I got this forced feeling of an incursion that got stuck. In this need, kind of arbitrary, to make some noise with the censorship rather than the visual discourse. I don't really understand if that had to do with certain irreverence, self-consciousness or a disruptive-queer-alternative way of "doing" or "showing."

The bad guys entering Islas Malvinas Cultural Center... and they laugh about it... with bombs and bleeding pussies. I left feeling "in between," as if I had this need to open up to the world to figure out which way to go...

What happened yesterday was a whole different thing, a more official event... I also got to see vaginas, menstruation and bleeding cocks but they were all supported by a politically correct context. An event organized as part of Woman's month, diverse women, not dissident women... and Susy Shock (a transgendered singer, actress, writer and teacher) singing songs with a pro-abortion message, and insulting the church and other institutions, and in the background, there was a security guard who wouldn't even dare look...

In the context of an event to support human rights, bleeding vaginas are allowed and the weirdos still spark controversy. What I saw in QREE's performance was the use of an old formula already expired in the imported post-porn scenario, which borrows pop elements to brighten up radicalism... I don't know...I still support their visual style but I'm not convinced.

Violent naïveté, and I'm using the term "violent" not in a derogatory way but as a strategy to denounce, to make dissident sexualities visible, with a feminist and queer discourse. I don't think it's didactic, in



MARINI

what Ronni says is quite interesting  
talking about the political dimension  
Ronni says that QREE played the bad guy  
role, right?

they played the provocation card right away  
am I right?

and Ronni also doesn't like the pop aesthet-  
ic either in the artwork

what is going on in Canada regarding these  
topics? are they more forward-thinking?

MARINI

porn protectionism: [http://news.nation-  
alpost.com/2014/03/05/your-porn-is-  
not-canadian-enough-crtc-warns-erotica-  
channels/](http://news.nationalpost.com/2014/03/05/your-porn-is-not-canadian-enough-crtc-warns-erotica-channels/)

DANI

it seems that Canadians are big pornogra-  
phy producers, why might that be?  
where would they place these subjects?  
what policies are there regarding porn pro-  
duction?

24th February, 2014

MARINI

Changing the subject... did you happen to  
go to the opening of QREE at Islas Malvi-  
nas Cultural Center last year?

I'm asking you because I want to write a pa-  
per on it with Dani for an online art pub-  
lication.

SACHA

oh no. I didn't go

Too bad!!! I can't help you. But I'm so glad  
you are going to work with Dani! New  
plans for 2014!!!!

terms of practice representations, because  
that would mean running counter to their  
stance. I think that, in a way, they are mak-  
ing fun of that part of porn. I think it's  
more like, 'Come on, are you gonna tell me  
you don't like licking a bleeding vagina?' If  
there was something that wasn't clear, I can  
explain it further. These are some of the  
thoughts that came to my mind as we were  
chatting.

DANI

What you are telling us is very useful. It  
made us think.

Besides, it's great to think critically about  
QREE's action. We feel that there are a lot  
of people supporting their work against  
institutional policies, but it seems that this  
works to the detriment of a critical reading  
of the work in itself.

RONNI

Yeah yeah... political correctness inside  
political dissidence... And what about the  
visual production that we make? Because  
if we don't think about it, we'll continue  
painting banners and printing stickers...  
for the demonstrations... or waiting for  
Beatriz Preciado (philosopher and Queer  
activist) to take us to the Reina Sofía Na-  
tional Museum... in that case you have  
to not only be a critic but also a fucking  
great artist... NOR POOR, OR CARING  
ABOUT WHAT HAPPENS OUTSIDE  
THE MUSEUM

DANI

More people have heard about the ban  
of the exhibition than about the artwork  
shown there. You are a genius, I love you!

RONNI

THEY ARE TO BLAME FOR THAT  
HAHAHA I LOVE YOU TOO!!  
I'M NO GENIUS, I JUST DON'T PUT UP  
WITH SHIT

26th February, 2014

MARINI

hello Pat! How are you? How's your dance coming along? I need to ask a question, you might be able to help me

I'm writing a paper with Dani about QREE to submit for an online art publisher. Were you at the exhibition they had at Islas Malvinas Cultural Center? Or maybe you know someone who might have been there...

Someone told me about a performance with pudding but I don't remember who that person was...

Xoxo!!!

PAT

hellooooooooooooooooooooooooooooo

hey sorry, I just saw your message! I didn't go to Malvinas!!!!!!

maybe you could speak with the performers themselves

I don't know anything about pudding!

I'd like to read the article when you're done writing it!

xoxo

MARINI

hahaha

thank you, beautiful!

yes, we have already spoken with the performers but we wanted to hear the audience's opinion as well!

xoxo

DANI

Ok, ok hahaha

RONNI

I MEAN, THEY ARE TO BLAME FOR THEIR EXHIBITION BEING BANNED I repeat, we have to SUPPORT THEM all the same. But we have to support them to help them find ways and strategies to be penetrated, touched, overwhelmed and hit.

DANI

They gave us a video of the guys having an argument with the museum director, and the truth is that the censorship appeared subjectivized. I'm not saying that it didn't take place, but there is a struggle for truth in which dissidence is cancelled by a politician who appeals to cheap shots and relativizes facts. The argument revolves around whether the authorities were going to e-mail them or not to let them know that the exhibition was going to be closed for a couple of hours. But of course we need to give them our support! And it's super important.

RONNI

In fact, I'm going to train myself... heterosexuality (as a political system) is guarding the streets and we have to protect ourselves by stripping ourselves bare and training our bodies! I'd like to continue our chat and exchange opinions on this!

DANI

Go ahead :)

RONNI

Yeah yeah

that's why we need counter-attack marketing strategies: censorship seems a bit anachronistic to me...A little empty, not very powerful, not very effective, art dissolves. DAMN IT!!! REVOLUTION WILL BE VISUAL OR IT WON'T HAPPEN!

XOXO

DANI

xoxo

*translated by Violeta Benialgo*

Benialgo was born in Argentina in 1982. She has been studying English for twenty years. She is currently in the process of getting her degree in English Teaching at the University of La Plata, Buenos Aires, and also studying Arts at the same institution. She has been working as an English teacher for almost ten years at several institutions and schools. She has done work as an English translator as well.

6th March, 2014

DANI

Hello Hayden! How are you?

I wanted to ask you two questions:

1. Did you go the opening of QREE exhibition at Islas Malvinas Cultural Center?

HAYDEN

Yes, I did!

DANI

Great! We are working on a paper with Marini, my partner, and we wanted to ask you: What was your feeling after the exhibition? What do you remember? Can you tell us briefly?

HAYDEN

Well, I thought it the exhibition itself was kind of messy. Maybe they were trying too hard. There were too many things, too many techniques used, photos, drawings. It was too much. Regarding the place chosen for the exhibition, I thought it was very bold of them to pick that cultural center. Choosing to work in post-porn and their performance was very daring as well. I thought it was a very interesting exhibition.

DANI

Cool. This is very useful for us

HAYDEN

Great! I really support those guys for trying to do something new and daring!

DANI

May I include what you are telling me in my work? I'll use a pen name

HAYDEN

Of course!

DANI

Ok, one more question. If our paper is accepted, we would have to translate it into English. Will you have time to work on the translation? We wouldn't have much time

HAYDEN

How long is the paper?

Yeah, I'd love to!



# bombas y conchas sangrantes

## MARINA PANFILI

was born in Argentina in 1985, and is currently an Art History professor. She graduated from the School of Arts at the La Plata National University. She is currently teaching, doing research work and studying for her Doctor of Arts degree in this institution. She has presented her writing at many art conferences and meetings.

DANI

estaría bueno hablar sobre lo que está pasando acá en La Plata

MARINI

sí! y si armamos algo sobre la muestra de QREE en el Centro Cultural Malvinas el año pasado? yo no la vi, pero se habló bastante de la censura, no?

DANI

yo tampoco la vi, se dijo que la cerraron al día siguiente de la inauguración por reparaciones en la sala

tengo entendido que después fueron lxs chicxs de QREE y otras personas más a hablar con una autoridad del CCMalvinas sobre el tema del cierre

MARINI

che, la convocatoria de kapsula dice “art that makes us angry”, o sea, arte que nos hace enojar

cómo agarramos el tema de la muestra de QREE? qué es lo que enoja? a quién?

DANI

creo que las preguntas que hacés están buenas, no sé cómo responderlas preguntar a personas me parece una buena forma de saber a quién enoja

MARINI

sí. pero las personas a las que podemos pre-

## DANI LORENZO

was born in Argentina in 1984, and graduated from the School of Arts at La Plata National University. He currently teaches Combined Arts and Transdisciplinary Proceedings there. He has participated in collective art experiences, collective and individual exhibitions since 2006. He is part of a curator-collective known as “Síntoma” and a former agent in the Artistic Investigation Center.

DANI

Hola LuLu! cómo andás? Con Marini estamos escribiendo un texto para una convocatoria de publicaciones en Canadá. El eje temático que nos interesa es “guerras de la cultura contemporánea—reacciones políticas hacia obras controvertidas” Dentro de ese marco nos interesaba hablar de lo que fue la experiencia de QREE en el CC Malvinas de La Plata.

Queríamos pedirte que nos cuentes en pocas líneas lo que vivieron, ahora que ya pasaron unos meses de la censura

LULU

buenísimo Dani, lo único que te pido es que copypastees este mensaje y lo mandes a la fan page de QREE, puede ser? gracias por tenernos en cuenta!

DANI

Dale, genial

23 de febrero de 2014

DANI

Hola chicxs! cómo andan? Con Marini estamos escribiendo un texto para una convocatoria de publicaciones en Canadá. El eje temático que nos interesa es “guerras de la cultura contemporánea - reacciones políticas hacia obras controvertidas”. Dentro de ese marco nos interesaba hablar de lo que fue la



24 de febrero de 2014

DANI

te quería hacer una pregunta

RO

sí, decime

DANI

vos fuiste a la muestra de QREE en el malvinas?

RO

sí. a la muestra y a la negociación siguiente de las chicas! por?

DANI

porque queremos hacer con Marini un trabajo sobre lo que sucedió y quería preguntarte si me podés contar en pocas líneas como fue la muestra

RO

genial!

sí de una.. yo hice un laburo para la facu sobre la colectiva..

guntar no se enojan por estas cosas  
vos sabés cómo fue la expo?  
yo lo único que recuerdo que me contaron  
fue algo de una performance donde había  
una chica con flan arriba y la gente comía  
sobre ella

DANI

a mí me contaron que había tortas y objetos  
chorreados, muy con la estética de ellxs  
pero no mucho más podríamos preguntar  
eso también

MARINI

sí dale

experiencia de QREE en el CC Malvinas de  
La Plata. Queríamos pedirles si nos cuentan  
en pocas líneas lo que vivieron, ahora que ya  
pasaron unos meses de la censura

QREE

Hola Dani! Lo que podemos hacer es envi-  
arte material que ya tenemos, si les interesa  
lo enviamos, gracias por tenernos en cuenta,  
espero que andes bien, abrazo

DANI

hola chicxs! sería genial eso

QREE

si nos pasás un mail mejor

DANI

les paso dani@gmail.com

DANI

chicas si tienen imágenes de la muestra y nos  
las pueden enviar sería genial. Abrazo

DANI

ahí encontré fotos en su <http://quericaes-taesta.tumblr.com> quedo a la espera de lo  
que tengan de material



DANI

cómo era la obra en principio

RO

por acá querés que te cuente?

DANI

sí, breve

RO

ok la obra en sí, lo que quedaba montado  
era más de lo que se veía en face algunas  
láminas colgadas... unos maniquíes, unas  
tortas y helados con alfileres...

DANI

creo que vos me habías contado que  
comían un flan

RO

sí, el flan era parte de la performance que  
hicieron en la presentación!!

DANI

cómo era eso?

KEL

que eso era la parte más “fuerte”... ponle...  
aguantá un toque

DANI

sisis

KEL

acá te pego una parte que desarrolló Xul  
sobre la performance

KEL

Recorremos el salón ante la atenta mirada  
de una cámara de seguridad (si uno no mira  
para arriba ni se percata de su existencia)  
que está ahí para registrar o mejor dicho  
para vigilar todo lo que pasa... y va a pasar.  
La gente de a poco sigue llegando y amon-  
tonándose para ver las obras. De pronto y  
sin aviso irrumpen en la escena una pareja de  
jóvenes: ella viste una bata, medias de red,  
zapatos de taco alto y el pelo largo y suelto;  
su compañero de traje, maletín en mano y  
peinado para atrás a la gomina. Reúnen a  
los concurrentes y empiezan a desarrollar



MARINI

En el contexto de los años 80's es cuando Annie Sprinkle comienza a trabajar en su proyecto radical de reelaboración del porno. "La respuesta al porno malo no es la prohibición del porno, sino hacen mejores películas porno"10, decía. Nos parece que su figura logra dar cuenta de un posible devenir pornográfico, y es por eso que nos tendremos un poco en su producción y las implicancias de la misma

DANI

de dónde sacaste eso?

MARINI

ahí te paso el link <http://www.lafuga.cl/la-pornografia-como-tecnologia-de-genero/273>

MARINI

AS no abandona la pulsión didáctica del porno, sino muy por el contrario, la explota y reorienta 13. Al darle un nuevo sentido, dirige su trabajo a la obtención de placer y autoconocimiento, y a cómo es posible tener una vida sexual positiva. Al mismo tiempo, y quizás gracias a la misma estrategia, comienza a alejarse de los estereotipos y las convenciones acerca de lo estrechamente permitido por la pornografía, investigando en los márgenes, develando sus límites.

MARINI

Es precisamente AS quien en 1990 se apropia del concepto post-porno 22, al titular su performance "Post-Porn Modernist" a través de dicho término. Hoy la post-pornografía se desarrolla como una espora, en ámbitos feministas y queer. Las producciones son domésticas, autogestionadas, con filiaciones extrañas y diversas, malinterpretando y deformando el canon.



24 de febrero de 2014

MARINI

bueno, te iba a hacer una pregunta

PATUKE

decime

MARINI

porque estamos tratando de empezar con Dani un trabajo para presentar en una publicación online un pequeño artículo o algo así. sobre QREE

PATUKE

ah, qué buenooooooooooooo !!!

MARINI

vos estuviste en la muestra del ccmalvinas?

PATUKE

mmm, no

MARINI

ah ah ah. y quién fue?

PATUKE

mmmmm. quizás Guillo...

MARINI

ah puede ser. y quién fue que te contó de la acción esa del flan?

PATUKE

del flan?? no sé de qué me estás hablando  
qué rico, flannnnnn

MARINI

que comían un flan arriba de una chica

PATUKE

mmmm. no, yo no fui

la acción en medio de la sala. Para comenzar, él saca de su maletín un pañuelo con el que le venda los ojos a su acompañante. Luego la invita a arrodillarse delante suyo, es en este momento cuando el público se pregunta: ¿Hasta dónde puede llegar esto? La invitación al sexo oral resultaría hasta algo simplista, decide recostarla en el suelo, comienza a abrirla la bata dejando al descubierto la panza, el pecho y las piernas; se retira, busca en una bolsa de supermercado, saca tres flancitos, de esos industriales que se compran en cualquier almacén, comienza a abrirlos y desmoldarlos uno por uno en el pecho y vientre de su compañera, lamiéndose los dedos para no desperdiciar nada. De su maletín, que se asemeja a esos que usan los médicos cuando van de visita, saca un paquete de cucharitas de plástico, las reparte entre los concurrentes, tira en el piso algunas e invita a todo aquel que quiera a servirse del banquete de flan que se chorrea por encima del cuerpo de su compañera. Algunos apurados -quizás pensando que se va a acabar o que por tener cucharita están obligados a participar- se apresuran a comer, otros más osados acercan con la cuchara su porción de postre a la parte de cuerpo que prefieran. En cambio, yo dudo, a mí no me dieron cucharita, ¿qué pasa si agarro una y como? Nuestro comensal vuelve a invitarnos, todavía queda flan para comer. No voy a volver a rechazar la invitación, así que me animo, me acerco y pienso: ¡A ver probemos! "¡Qué rica está ésta!" El flan era eso, solo flan, pero la experiencia de participar del banquete le completaba el gusto. Ahora seremos todos cómplices de lo que aquí en más suceda.

RO

después de eso...empieza como una especie de persecución histérica y placentera que termina con LuLu contra una pared y Manu mandándole un plug en el ano...



MARINI

fijate que hay uno de los temas posibles de la convocatoria. que dice algo así como “guerras de la cultura contemporánea - reacciones políticas hacia obras controvertidas” puede ser una punta. cuáles son las obras controvertidas hoy? y en qué ámbitos? QREE pudo mostrar tranquilamente en centros culturales independientes esto es CCMalvinas, un espacio municipal

DANI

claro. creo que también tuvieron problemas en un museo estatal de Avellaneda, habría que rastrearlo

MARINI

claro, eso. espacios municipales o estatales en general. mmm. hay algo de lo moral que se pone en juego

DANI

sisi, la pregunta ¿por qué se censuran? vuelve es por el público?

MARINI

mmm  
no sé.

hay que ver cómo es esa censura. en este caso del malvinas no fue una censura abierta. es decir, cerraron el espacio no sé bien cuánto tiempo todo el tiempo? el punto es que la justificación fueron las refacciones edilicias

no hubo una justificación que tuviera que ver con los contenidos de la muestra no es muy forzado leerlo así? como censura, digo no quiero defender a los responsables del malvinas, claro

DANI

claro  
la lectura a la distancia se complica. es difícil con tantos contenidos que no se ven el facebook que aparentemente tenía los datos de la gente que fue y no pudo entrar no está a la vista

MARINI

entonces vos no me lo contaste? quién habrá sido???

bueno, voy a seguir investigando

PATUKE

sí, preguntale a Cris. no habrá sido él?

MARINI

le voy a preguntar. puede ser. mi memoria tiene un gran blanco. bueno, gracias igual!!

24 de febrero de 2014

MARINI

hola Cris!

te hago una consulta: con Dani estamos escribiendo un texto para una publicación digital sobre QREE. vos estuviste en la presentación que hicieron en el malvinas? o quizás conocés a alguien que haya estado ahí

CRIS

uuu! cómo va?

yo no estuve y no sé de nadie que haya estado...en estos días pienso un poco más y cualquier cosa te escribo  
tesis

MARINI

ah! bueno, gracias igual!!!

tengo idea de que alguien me contó de la acción de Manu y el flan y no sé quién fue ji besote Cris!

24 de febrero de 2014

MARINI

che Guillo. tengo una consulta para ti con Dani estamos escribiendo un texto para una publicación digital y vamos a trabajar sobre QREE. vos estuviste en la presentación que hicieron en el malvinas? o sabés de alguien que haya estado ahí? quizás Fabianx? le voy a escribir a ella también!

GUILLO

mhhh noo no estuve!!!  
me hubiera gustado !!!!!!!!!!!!!

no se ve explícitamente, podría pasar como una representación... pero cuando termina todo el acto en la pared LuLu se saca el plug adelante de todos... estaba en calzoncillos..

no mostró ninguna parte... pero claramente lo tenía metido en el culo... después nos acarreaban... invitaban al patio y empezaba una pelea por un corazón (globo) relleno de algo rosa que cuando se rompió en la pelea salpicó una cosa como una guasqueada...

es un moco que hace sr moco... un amigo de la colectiva... y ellos se fueron y desaparecieron separados en el centro cultural eso fue todo. y al otro día cerrado

DANI

y luego los del CC Malvinas dijeron que lo cerraban porque tenían que remodelar la sala o algo así. ¿no?

RO

sí sí...

DANI

pero luego no se volvió a abrir nunca más?

RO

ahí te mando el laburo... tal vez puedas rescatar algunas cosas... es específicamente sobre la performance

abrir .

descargar

final finp.docx

DANI

genial! re grossa

nos sirve mucho todo esto que contás

RO

y pedile a Gabi que él tiene una grabación de unos muchos minutos donde se está discutiendo con el sr que manda ahí jajaja

yo nunca lo bajé y quedó en su ipod es bastante interesante y vomitivo el sr!

DANI

aaa, genial! le voy a pedir muchas, muchas gracias!

parece que Facebook la dio de baja

MARINI

lo de fb sí es censura  
o al menos es más clara



MARINI

<http://muestraposporno.wordpress.com>

garpa! festival garpa! en La Plata dónde se hizo? La primera muestra de arte pospornográfico en La Plata. Sala Cine select, espacio Incaa km 60 en el Dardo Rocha, 50 entre 6 y 7. en el 2012. bueno, te parece que nos fuimos de tema?

DANI

es todo un mundo el pos porno. creo que la provocación es una parte fundamental del género, digo la provocación para una gran parte de la sociedad. no sé. es raro, hay como tupperts dentro del tupper del posporno todo es natural. pero cómo sale?

MARINI

del tupper?

DANI

cómo entra en diálogo con el resto del mundo sin provocación? no sé

MARINI

mmm. no sé si buscan provocar creo que la intención es encontrar visibilidad  
buscan visibilidad

DANI

no no, yo no creo que busquen provocar pero fijate cómo muchas de las personas a las que les preguntamos nos dicen que no

24 de febrero de 2014

MARINI

Fabianx! cómo está brasil?

te hago una consulta, ya le pregunté también a Guillo, a ver si alguna de uds me puede ayudar con Dani estamos escribiendo un texto para una publicación digital y vamos a trabajar sobre QREE. vos estuviste en la presentación que hicieron en el malvinas?

FABIANX

nooooo; yo lamentablemente no fuiii\$\$\$

MARINI

oh! bueno, gracias igual!!

25 de febrero de 2014

MARINI

Jose!! tengo una consulta, quizás me puedas ayudar. con Dani estamos escribiendo un texto para una publicación digital y vamos a trabajar sobre QREE. vos estuviste en la presentación que hicieron en el malvinas?

JOSE

hola! la verdad que no los vi en malvinas. Los vi una vez en C' est la vie...

MARINI

ah ok ok! ahora me estoy yendo, pero si tenés dos segundos me contás qué hicieron en. C'est la vie? porque no sé

JOSE

ok!!! tomaron mucho yogurt rosa jaja pero no lo tragaban

MARINI

ah jajaja. y algo más? o solo eso?

JOSE

nooo, en realidad habían simulado como una especie de merienda con cosas en esa estética... muy rosadito, había tortas teñidas (rosa), yogurt, golosinas también eran varios en escena chicas y chicos y empezaban a sacar tarjetas que había en la mesa que estaba preparada de la merienda y las

1 de marzo del 2014

MARINI

hola juli! cómo andás? te hago una consulta, quizás me puedas ayudar: estoy escribiendo un texto para una publicación digital sobre QREE y ando rastreando a quienes hayan estado en la presentación que hicieron en el malvinas. si por esas cosas de la vida estuviste ahí, me podrías contar brevemente cómo fue la muestra?

o quizás conozcas a alguien que haya estado presente y me puedas contactar... bueno, muchas gracias! un abrazo

JULI

hola Marini!!! bien vos? perdón la demora en responder, estoy sin internet por un tiempo porque me mudé a capital... lamentablemente nunca vi nada de QREE!, siempre me quedé con ganas, solo vi el blog que tienen.... que pena no poder colaborararte SanSan? le preguntaste a ella? capaz que fue o está cercana!

MARINI

ah! es verdad! le voy a preguntar. muchas gracias igual! que andes bien!

JULI

de nada

6 de marzo del 2014

DANI

hola SanSan. como andás?

te quería hacer una pregunta vos fuiste a la inauguración de la muestra de QREE en el CC Malvinas?

SANSAN

holaaa. sipi

DANI

estamos haciendo un trabajo con Marini, mi compañera

SANSAN

aha



fueron, pero no nos preguntan de qué se trató la muestra. fue potente en el conflicto, trascendió

MARINI

ah ah. te malinterpreté. provocan, sí, van a provocar. quizás de ese modo vayan rompiendo estructuras

DANI

tal vez ahí se puedan encontrar algunas de las razones de por qué en el under es más fácil encontrar estas experiencias?

MARINI

claaaa. primero es el under. y las dificultades para ocupar espacios oficiales es grande. hoy por hoy lo del garpa! en el Espacio Incaa habla de cierta apertura

DANI

yo creo que desde dentro se puede hacer un video pos porno como un video de andar en bicicleta, las motivaciones para los productores son las mismas

MARINI

no entiendo. lo de las motivaciones

DANI

esto lo decía por lo de la provocación. La provocación no es algo que entre en juego a la hora de hacer la obra por parte de los productores. Decía que la motivación es la misma, son imágenes: pitos, culos, bicicletas, elefantes, churasco, cualquier cosa

MARINI

jajajaja

DANI

a la hora de producir es lo mismo

MARINI

sí sí. pero en muchos casos hay una intención política. en el sentido de buscar la transformación romper con prejuicios

DANI

sí sí, algo de ética. también

MARINI

mover el sentido común

leían. No me acuerdo muy bien el contenido de las lecturas... también comieron chupetines que los convidaban entre el público, una chupadita cada uno.

La perfo la hicieron en el marco del Yo Convivo, si mal no recuerdo.

Se fueron desvistiendo también, se tocaban, era medio orgiástica la cosa...

No recuerdo muy bien porque fue el ante año pasado.

EmiLi también la vio... estaba conmigo ese día!

espero sirva eso Marini!

abrazoooo



DANI

y queríamos preguntarte qué sensación te quedó de la muestra, en pocas líneas cómo la viviste? qué recordás?

SANSAN

sipi que me acuerdo. justo ayer hablé de eso, porque fui a la exposición Mujeres diversas

DANI

sip, yo tenía re ganas de ir pero estuve dando clases. quiero pasar. qué conexiones hiciste?

SANSAN

MUCHAS. ESPERAME QUE ESTOY CON COSAS EN EL FUEGO, ME BANCAS?

DANI

sisi, tranqui. che, me quedé pensando, para vos ¿fue una muestra didáctica?

SANSAN

se me corta la conexión, acá te pego lo que escribí

QREE maneja un grado de ironía explícito en su producción visual muy diferente a la performática. creo que si no hubiesen hecho esa perfo no se hubiese censurado... pero esto es muy personal.

sentí una radicalidad no apta para un espacio normativo y me generó una sensación forzada de irrupción anclada, esto por haberlos escuchado en las jornadas nuestras y por compartir el espacio con LuLu en el proyecto de investigación durante un tiempo, en la necesidad un poco arbitraria de generar ese ruido, en la censura, más que en el discurso visual. no entiendo bien por qué si eso tiene que ver con una inseguridad irreverente o por un modo disruptivo.cuir.alterno de “hacer” y “mostrar”.

los nenxs malos entran al malvinas... y se ríen... con bombas y conchas sangrantes. me quedé con esa sensación “entre”, como una necesidad de abrir al mundo para resolver para dónde... lo de ayer otra peli, un poco más oficial. también vi vaginas, menstruación, y pijas sangrantes pero apoyadas



DANI

didáctica

MARINI

no creo que didáctica sea una palabra que les guste a los post pornógrafos

DANI

es verdad ahí arriba, en la cita dice que no, pero en esa transformación hay algo, no sé si será didáctica la palabra

MARINI

dice que el porno es didáctico quizás porque representa el estereotipo la heteronorma. y lo muestra como algo dado, normal pero entonces toda película, toda obra de arte tiene una dimensión didáctica. bah digo. siempre hay una cosmovisión que la sostiene

DANI

sí, todo tiene una dimensión didáctica es cierto.

MARINI

bueno, ahora sí nos fuimos al carajo

jaja

cómo volvemos?

no creo que lo de QREE haya tenido intención didáctica hacen lo que les gusta y buscan mostrarlo

DANI

es la dimensión política esa. como dijiste vos al principio de la charla: qué es lo que enoja?  
a quién?

27 de febrero de 2014

MARINI

hola EmiLi! estuve hablando con Jose porque estoy escribiendo un texto para una publicación digital sobre QREE y ando rastreando a quienes hayan estado en la presentación que hicieron en el Malvinas. ella me dijo que uds estuvieron en la que hicieron en C'est la vie, pero que no fue a la del Malvinas, puede ser que vos hayas ido? si por esas cosas de la vida estuviste ahí, me podrías contar brevemente cómo fue la muestra? desde ya, muchas gracias!

EMILI

Hola Marini!

me perdí el de Malvinas.... no pude estar

MARINI

ooh

qué lástima

EMILI

conocés a LuLu?

MARINI

sí sí

le escribimos

digo escribimos porque somos dos haciendo el trabajo

EMILI

bien

lamento no poder colaborar

por un contexto de agenda políticamente correcto. mes de la “mujer” diversa y no disidente... y Susy Shock cantando a favor del aborto, y bardeando a la iglesia y las instituciones y de fondo... una guardia municipal que no quería ni mirar...

derechos humanos, puede entonces dejar sangrar sus vaginas y los nenxs raros aún generan polémica... lo que vi en QREE es una fórmula para mí ya caduca en el escenario postporno importado que se apropia del pop para alegrar la radicalidad... no sé... apoyo igualmente su visualidad pero no termino de entrarle.

un naif violento. y uso “violento” no de modo peyorativo sino como estrategia de denuncia, de visibilización de sexualidades disidentes y con un discurso feminista cuir, que en ese espacio es difícil de entrever. no creo que sea didáctica en cuanto a la representación de prácticas, ya que sería muy en contra de la postura, creo que burla de algún modo esa parte del porno. creo que es más un “daaale me vas a decir que no te gusta chupar sangre de concha... daleeee... todavía crees en la torta de bodas...”

si querés que desarrolle algo que no quedó claro, pidanme, esto es una bajada no digerida y sin filtro...

DANI

es buenísimo todo lo que decís, nos hizo pensar un montón además está genial pensar críticamente la acción de los chicxs. Un poco sentimos en el ambiente un apoyo rotundo a su trabajo y en contra de las políticas institucionales, pero parece que esto anula las lecturas críticas del trabajo en sí

SANSAN

sí sí... lo políticamente correcto en las políticas de disidencia... y la producción visual qué hacemos? porque

MARINI

está bien interesante lo que dice SanSan hablando de la dimensión política habla de que QREE la jugó de nenxs malxs no?

fue al choque con la perfo  
o entiendo mal

y luego tampoco le gusta la estética pop que manejan en la obra

MARINI

proteccionismo porno: <http://news.nationalpost.com/2014/03/05/your-porn-is-not-canadian-enough-crtc-warns-erotica-channels/>

DANI

parece que los canadienses son unos grandes productores de pornografía, pero cómo será? en qué lugar pondrán a los sujetos? qué políticas se explicitarán, que didácticas? este chat es un mar de preguntas!

24 de febrero de 2014

MARINI

cambiando rotundamente el tema... por si acaso vos fuiste a la presentación de QREE en el malvinas el año pasado? te pregunto porque con Dani queremos escribir un texto para una publicación digital sobre el trabajo de QREE

SACHA

Huy, no. No fui.

Que mal muchacha! No puedo ayudarte. Pero qué copado que vayan a escribir con Dani! Nuevos planes 2014!!!!

si no seguimos pintando banderas e imprimiendo stickers... para las marchas... o esperamos que venga Preciado a llevarnos al Reina Sofía... y ahí sí... tenés que ser no solo crítico sino un artista de la concha de la lora NO POBRE Y CON UNA MIRADA MUY POR FUERA DE LAS CALLES

DANI

hay más personas que saben que censuraron la muestra de QREE que personas que sepan qué obras se exponían sos grosa, cómo te quiero!

SANSAN

ESO LO GENERARON ELLOS  
JAJAJA. YO TAMBIEN LES QUIERO!!  
NO SOY GROSA NO ME CABE UNA...  
JAJAJA

DANI

bueno bueno, jajaja.  
te quiero a secas entonces

SANSAN

LO DE LA CENSURA DIGO LO GENERARON ELLOS SOLITOS. IGUAL repito hay que apoyarles. posta que SI... pero apoyarlos dándole lugar y estrategias para pensarse persarnos y lugares donde necesitamos que nos penetren nos rocen nos invadan nos golpeen...

DANI

tenemos un video que nos pasaron de la charla que tuvieron con el director del museo y la verdad es que queda re subjetivada la censura, no digo que no haya existido, pero hay una lucha de verdades en la que la política de la disidencia queda anulada frente a un político que apela a golpes bajos y relativizar todos los hechos. La discusión termina girando en si les mandaban un mail o no para avisarles que iban a cerrar la muestra por unas horas. pero claro que hay que apoyar! y es super importante

26 de febrero de 2014

MARINI

hola jor! cómo andás? por dónde se despliegan esas danzas ahora? tengo una consulta para hacerte, quizás me puedas ayudar con Dani estamos escribiendo un texto para una publicación digital y vamos a trabajar sobre QREE. vos estuviste en la presentación que hicieron en el malvinas? o sabés de alguien que haya estado ahí? sé que alguien me contó la secuencia del flan pero no recuerdo quién! te mando un besote!

JOR

holaaaaaaaaaaaaaaaaaaaaa

ey perdón, recién leo esto! no fui a eso de malvinas!!!!!!!

quizá podrías hablar directamente con LuLu?? o no??

ni sabía lo del flan!

quiero leerlo cuando esté!

un abrazoooooooooooooooooooo

MARINI

jajaja

gracias bella!!

sí, ya le escribimos a LuLu, pero queríamos la voz de lxs espectadorxs!

un abrazón inmensoooo

SANSAN

de hecho me voy a entrenar ... la heterosexualidad (como régimen político) acecha en las calles y hay que protegerse no solo quedándose en bolas sino entrenando los cuerpos! seguimos pues luego me interesa intercambiar estas cosas!

DANI

vaya nomás

SANSAN

sí sí por eso el marketing de contragolpe: censura pfff un poco anacrónico me resulta... un poco vacío. poco poderoso. poco efectivo. se diluye el arte CARAJO!!!  
LA REVOLUCIÓN ES VISUAL O NO SERÁ! BECHUUU

DANI

muaaá

6th March, 2014

DANI

hola Marxé! como andás?

quería hacerte dos preguntas:

1.¿vos fuiste a la inauguración de la muestra de QREE en el CC Malvinas?

HAYDEN

sí fui!

DANI

que bueno! estamos haciendo un trabajo con Marini, mi compañera, y queríamos preguntarte qué sensación te quedó? cómo viviste la muestra? qué recordás? en pocas líneas

HAYDEN

mirá, a mí me pareció que en cuanto al contenido de la muestra por ahí estuvo algo desordenado o capaz quisieran abarcar demasiado porque había fotos, dibujos con diferentes técnicas, como mucho, en cuanto al lugar elegido me pareció re osado y la temática posporno también, así como la performance, me pareció muy copada la propuesta

DANI

genial. está re bien, nos re sirve





HAYDEN

buenísimo! lxs banco a lxs chicxs por animarse! besote!

DANI

puedo publicar esto que me escribís citado en el trabajo? con seudónimo sería

HAYDEN

si obvio!!!

DANI

bueno y una más. El trabajo, si nos aceptan tendríamos que traducirlo al inglés vos estás con tiempos para hacer la traducción? sería con no mucho tiempo

HAYDEN

cuán largo es el trabajo???

sí dale de una!

sabés cuándo te avisan si lo aceptan?

DANI

no está cerrada la extensión, pero la mayoría son extractos como el tuyo o un poco más largos, tipo diálogos

HAYDEN

dale, sí, de una, me copa

